/205 cont./

533 the opposite impression. In general, it is predominantly drawn-
[594] out and mournful. The Kirghiz /Kazak/ value the ability to
sing and the "olengchi" (singers) live well, being invited as
honored guests to every family and community festival and given
534 generous gifts for the pleasure they provide. Usually the per-
formance of a song is accompanied by the playing of an instru-
ment. Instruments that are widespread are the domra -- a kind
of triangular balalaika with three strings (of sheep gut) -- and the

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At the fair in Temir. (From a photograph by A. N. Chagin.)

534 kobza /illustration appears here/ -- an oval balalaika with a prop
at the bottom (like a violoncello), which is played with a bow.
Of the wind instruments one can mention the zurna, which is a
long wooden horn.

531 Pictorial art also exists among the Kirghiz /Kazak/, being ex-
286 pressed in the coloring of figures and designs on the doors of yurts,
vessels, saddles, etc., as well as in the weaving of various
patterned woolen articles. This art is still on a low level of
development.

128 We shall turn now to a more detailed description, first of
the interior and then of the exterior everyday life of the Kirghiz
/Kazak/.

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342 [192] As a dwelling, the Kirghiz /Kazak/ in summer use the yurt (more precisely -- the uy, i.e., dwelling, for yurt is a Mongol word), and in winter, the kstau, i.e., winter camp. In rare cases (among the poor) the yurt serves as the summer and winter dwelling. In the southern part of the region, where the winters are not so severe, average families also live in yurts.

We shall give somewhat more detail in describing the yurt, since the whole life of the nomad is concentrated within it. /206/ His world view is formed here and all the most important moments of his domestic and public life take place here. The winter camp is a sad necessity called for by local climatic peculiarities.

The yurt is a wooden, cone-like form, a lattice-work framework, with felt stretched over it. Because of its lightness and simple structure it is quickly taken apart and also quickly assembled, which is very important in connection with the frequent migrations of the Kirghiz /Kazak/. The framework of the yurt consists of the "kerege" -- a wooden lattice serving the basis of the tent (a section of it, made of 12-17 pairs of sticks, is called a kanat) -- and the "chengarak," which is a wooden circle with arched transverse shafts called "kul'dereush." The kerege and chengarak are fastened together by wooden arches -- "uka" -- which are inserted at one end into the opening of the chengarak and the other is tied to the kerege. The number of uka in a tent varies. In small ones there are up to 100, and in large ones there are 150-200. The height of the kerege, the length of the uka, and the dimensions of the chengarak differ in different yurts. The height of a yurt is four to six arshins. The yurt door consists of a rectangular frame one and a half arshins high. The side parts of the frame are called "bosaga" or "tayanysh," the lower side "tabyldyryk," and the upper side "mandaiga." The door or "yesyk" is made out of thick felt cloth or wood. All this is fastened to the "kerege." The "chengarak" is fastened to the center of the tent with a lasso, called "dzhil'-bau," so that the wind will not blow it away, or it is supported with a special pole called "bakan." From [286] the outside the kerege is covered with a woven network of chiy

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[286] grass (Lasiagrostis splendens), often beautifully woven with colored threads across it. This woven belt is also used in the
[283] yurt itself as a screen. When putting up the yurt, many different cords are used -- "arkan" /lassos/ -- among which the chief role is played by the "baskur," a woven woolen belt (up to two chetverts in width), which covers the upper circumference of the kerege, thereby giving stability and beauty to the yurt. The framework, which is completely made of the parts mentioned above, is covered with felt. Four rectangular pieces of felt are prepared -- "tuurlyk" -- which cover the kerege and lie on the lower part of the uka. Two trapezoidal parts, called "uzyuk," cover the "uka" up to the chengarak and cover the upper part of the tuurlyk. Six arkan, called "bau," are fastened to the uzyuk, by means of which it is drawn quite tight. Finally a rhomboid piece called "tyunduk" covers the chengarak. When this is opened, it takes the place of a window in the yurt and a chimney for the escape of smoke (the campfire is always laid under it). The door of the yurt faces northeast, in view of the predominance of southern and southwestern winds, and also is placed in the opposite "holy" direction (Mecca and Medina are
[280] located to the southwest). The best (white) felt is used on the
[531] yurt. Among the rich it is embroidered with colored threads and
[286] even with silk and lace trimming. The baskur is woven in
[531] beautiful designs, while the yesyk is also woven of chiy matting. All the wooden parts are painted, most frequently in yellow, brown, and blue.

[322] Special artisans, who are called uyge, prepare the wooden
[412] parts, and they do everything by means of a small hatchet
[287] (chapagot) and a small gimlet (uske). The felt is prepared by
[462] the women (usually of the whole village). They also usually
[435] put up the yurt. A good yurt costs up to 150 rubles, an ordinary one 80-100 rubles (in the Akmolinsk oblast).

/207/ The yurt described is not the only type, however. Besides it there are others that are used in special cases. Of these we shall mention the kosh, the dzholum-uy and the ablaycha. All of these are simplified versions of the yurt

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28 First among these is the making of articles of wool (sheep's wool and camel's hair), including felt, camel's-hair cloth, woven tape, and cord. The camel's-hair cloth ("shekpek") is 286 made of fine threads of sheep and camel wool. The weaving is [462] done exclusively by women (with the participation of two or three children). The loom, warp, etc. are prepared each time by a woman specialist. The camel's-hair cloth is used for clothing and in the economy (for bags, etc.). Decorative tapes of various widths ("bas-kur" and "uy-bau") are also woven from camel's wool. This work, when done by expert women, is not only neat and 287 clean, but also beautiful in design. Much felt is also made (from sheep wool) and finds a wide sale among the Kirghiz /Kazak/, as do all the above articles. Sometimes colored patterns are rolled out on the felt. The making of felt is most primitive. The wool is laid in layers on top of matting, rolled up in a tube, 283 hot water is poured on it, and it is beaten on the ground. Ropes 286 are also twisted out of hair and wool. The Kirghiz /Kazak/, how- 462 ever, still do not know finer weaving. All the processes mentioned above are done only by women. Only occasionally do the men shear the wool from the animals.

1113 The men work with leather, making shoes from it, and en- 283 gage in carpentry and metalworking. /Illustration appears here./ 282 The chief products of the latter are the framework (the kerege and 327 other parts) of the yurt and vessels, saddles, and vehicles -- the 326 arba /a two-wheeled wagon/ and the telega /four-wheeled wagon/, [462] the latter being produced only recently. The metalworkers en- [294] gage in the finishing of saddles, stirrups, and other parts of the 326 harness. There are skilled appliers of silver and fine mosaic work (incrustation) on metal articles, in the fashioning of vessels and other objects of horn and ivory.

226 There is fishing among the /214/ Kirghiz /Kazak/ in the Zaisan and Chu regions and in part among the Ural Kirghiz 224 /Kazak/, but it is not of great importance for them. All Kirghiz 223 /Kazak/ have a passion for hunting, especially with a falcon or golden eagle, but less as a practical occupation than as an interesting sport and recreation. Hunting has a practical character for only a small part of the population, i.e. [i.e. The domestic occupations of the Kazak --Analyst]